HOME AND SOCIETY.

CHAT OF THE SEASON.

EASTER FLOWERS—MRS. X'S EXPERIMENT—A BECOMING CHAIR—SOME SPRING FASHIONS—SOUFFLES.

It is a pity that in many of our large churches the Easter decorations are left so entirely in the hands of the professional florists. What with the elaborate music and gorgeous floral display, the religious spectacular is the result, and for the few hearts that are touched with the true, deep glory of the day, there are hundreds who go only to be pleased by the senses of sight and sound.

The professional eye and hand may arrange the palms and lilies somewhat more artistically, but no reverent or loving thoughts hide among those flowers, no "early women" come to that garden bringing the symbols of resurrection. It is all a plain matter of business, and later in the day will call forth comments of admiration from the curious throng.

At an Easter Monday luncheon in Washington a year or two ago the guests were greatly astonished by the novelty of the floral decorations upon the table. The hostess had evidently been imbued with the idea of originality and the opportunity she thought the season gave. Her large and elaborately laid table was covered with floral Easter symbols, not the least conspicuous among them being an I. H. S.

It is not probable that the good dame intended to shock the feelings of her more refined guests, as she most certainly did. But even to those of a coarser temperament there was an unpleasant suggestion of second-hand Easter decorations.

"Isn't Rosalie X. too delicious!" exclaimed a lady on meeting a mutual friend. "What do you think is her latest?" "I am sure I cannot guess," replied the other, "except that it is sure to be something original. Do tell me what it is."

"Why, she has taken a house in New-Jersey for the summer and dismissed all her servants to try some socialistic theory of hers. Her daughters, with two 'lady helps' from England are to do all the work and the boys are to attend to the garden and the stable. She has asked me over to luncheon next week, and I am sure she would be very glad to see you, too. Do come with me. I am sure it will be worth your while."

The other, curious to see the erstwhile fashionable Mrs. X. in a new role, consented; and on the day appointed the two met at the ferry, and after half an hour en route arrived at the house. The door was opened by Mrs. X. herself, who seemed delighted to see them, saying as soon as she had greeted them: "It is my day in the kitchen with Miss N., my English friend, who, you know, is living with us this summer. So if you will take off your things and come with me, I will have a chance to talk with you." Greatly amused, the two friends followed her, and she ushered them into a large, pleasant kitchen, with several big windows opening out over a perfectly kept kitchen-garden. Here each was offered a comfortable rocker, after an introduction to Miss N., an attractive-looking Girton girl, who, enveloped in a huge white apron, with her smooth hair covered with a spotless mob cap, stood over the stove. While she and Mrs. X. stirred and basted the others talked until the various edibles were ready and borne off to the dining-room by Mrs. X.'s daughter.

"Go into the drawing-room and talk to Miss N.'s mother, while we make ourselves tidy," said the hostess; and under the guidance of the young girl they crossed the hall and entered a pretty, cheerful-looking room, where a handsome old lady sat with a large basket of mending, talking to a couple of tall boys who had just entered the room.

"I suppose you are wild with curiosity over the why and the wherefore of all this," said Mrs. X. a few minutes later, when they were all seated at the table. "It was partly on account of pecuniary reasons and partly for the sake of the experiment that I persuaded the family to consent to the scheme; and I assure you so far none of us have regretted it."

"Shall you do it another year?" inquired one of her friends. "Well, no," was the answer; "not unless it is necessary, but we have demonstrated the principle and shown that co-operative work is not only possible but may be made extremely pleasant, and I think it has done us all good."

"There is a certain chair in the Tuxedo Clubhouse," said a man of society, "that all the women seem to go for; it is not particularly comfortable, but it has the reputation of being very becoming, having a very high back which serves as a distinctly good background." It is a well-known fact that a high-backed chair is much more becoming to the figure and face than a low one. One of the most successful patterns in the way of dining-room chairs has a high leather back reaching several inches above the head when the occupant is sitting down. The dull coloring of the old Spanish leather is wonderfully efficacious in bringing out the fresh tints of a pretty woman in her best attire, as she sits, framed as it were, in a beautiful setting studded with antique nails, and quite separated in effect from the rest of the room. There is something very reposeful and aristocratic in such isolation, besides being eminently becoming. "How well Mrs. ——'s white head and fine features look against that old leather," said a young artist who was present at a dinner where the chairs were like the model described. "I feel as if we were all a collection of Van Dyck's portraits."

A luncheon given the other day was delightfully suggestive of the coming springtime. The table was decorated with logs of silvery birch with the bark on, which were hollowed out to receive a charming arrangement of "violets pied," purple, yellow and white, growing out of a bed of moss and ferns. The centre log was with the length of the table, and the two others flanked it at either end, while a pale green ribbon laid on the table held together bunches of the violets at each plate.

A new and very lucrative opening has lately been offered to young women of talent through the fashion of drawing-room entertainments of various kinds; and many a young girl who would shrink from the ordeal of a public hall finds courage to face the kindly audience at a private house—an audience which is always so easily pleased and complimentary. Recitations, plantation songs with banjo accompaniments and even dancing have been equally popular with more serious music. While many would-be hostesses deplore the extravagant scale of the entertainments of the day, which make more modest functions seem tame and uninteresting, they must admit that lavish expenditure in certain directions does a vast amount of good, and that it is both the privilege and the duty of the rich to develop talent and wit by offering just such opportunities.

Little black Joe hung around his mammy begging for a donkey, until in an impatient tone his maternal relative exclaimed: "Now, Joe, yo' jes go right out dar, set on dat pumpkin and reckin y'll hatch out a little donkey fo' long." Small Joe duly sat until his patience was exhausted; then seizing the obstinate pumpkin he threw it down the hill. At the foot it struck a stone and broke into a score of pieces. Startled by this unexpected object, a hare bounded out from a clump of neighboring bushes—apparently from among the pieces of pumpkin—and scampered away over the fields. "Hi, hi, dar!" shouted the excited Joe. "Come back! Don't yo' know dat I'se yo' mammy!"

The visitor who is easily entertained is an entertaining person and is generally welcome, even if he have many faults.

The noisy and boisterous boy may be very dear to his mother and well-beloved by all the members of his family, but the neighbors are not of his family.

Silliness in conversation makes a misery of companionship.

Long visits should be like angels' visits, in one respect, at least—few and far between.

The parlor is the showroom for the outside world, but the kitchen and living rooms should be even better showrooms for the husband, wife and children.

The best school of good manners is the family gathering, and the basis of good manners is courtesy.

The four delightful occasions of each day, the three meals and the evening fireside, are those at which all the members of the family meet.

The mother is the only one of the family who should be the favorite.

The worst corruption of the English language is that which makes "homely" synonymous with "ugly."

There lives not far from New-York a German physician for whom it is claimed that he can perform miracles in so far as he can cure that hitherto incurable disease—consumption of the lungs. Dr. R—— is a man of profound learning, who has devoted his whole life to his profession and has had wonderful success. His treatment of consumption is too simple to be very popular, as the average patient is not satisfied if he or she be not continually dosed with powerful medicines. This dosing Dr. R—— absolutely refuses to do, as he gives no drugs whatever, but confines his efforts to assisting Nature to do her own work. An interesting case which he is now treating is that of Mrs. M——, who has suffered for years with consumption. Last winter she very nearly died, and this winter her physician despaired of keeping her alive till spring. She is a woman five feet six inches in height and of rather large frame; and eight weeks ago she weighed eighty-seven pounds. She suffered agonies and even looked forward to death as a blessed release. Her family physician, who is progressive in his ideas and had become much interested in Dr. R—— and his treatment, persuaded Mrs. M—— to allow the latter doctor to undertake her cure. She did so very unwillingly, as she had little faith in his power to do her good. Dr. R—— insisted upon her staying in bed all the time, and drinking a cup of warm milk every half hour, this being her only nourishment; and thus began an ordeal which is not yet ended.

The milk caused continual nausea, and later looseness of the bowels, and it required a great deal of pluck to keep on taking it. Yet from almost the first day of this treatment Mrs. M—— began to improve, and now looks like a different person. In eight weeks she has gained seventeen pounds in flesh, her eyes are bright, her color is good. Her cough has greatly diminished, the character of the matter she raises is changed, and there is much less of it. To her friends her improvement seems a miracle. Dr. R—— says that in a few months' time she will be entirely well—that is, part of her lungs will be useless, as it is out of his power to replace the diseased part with new and healthy tissue; but she will have plenty of healthy lung left to breathe with, her cough will be gone, and she will be well and strong. This is not a picturesque story, but an absolute fact.

SPRING FASHIONS

SUGGESTIONS FROM PARIS.

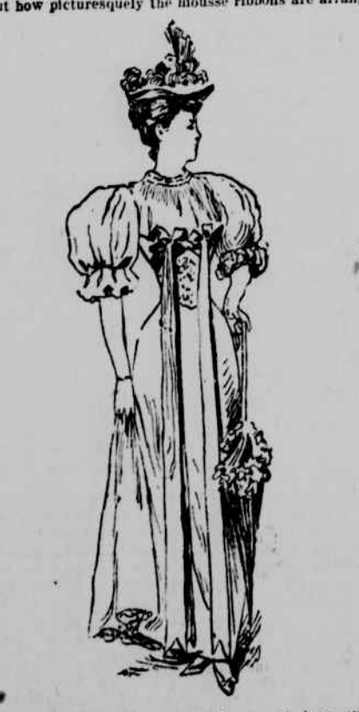
Here is a dainty costume of rose and mauve foulard dashed with cream-color. The rather full bell-skirt has three insertions of cream-colored lace. The bodice is in the shape of a short basque, cut in "battlements" about the edge as seen in the cut. The vest and back are gathered, and the deep revers of cream lace are draped picturesquely back and front

to a point at the waist. A mauve ribbon is run through the lace near the edge, and a bewitching bow of mauve ribbon is placed on each shoulder. The sleeves are very full above and close below the elbow. The hat of beige straw is trimmed with cream lace and mauve plumes.

A gown of soft gray wool for a young girl is trimmed with gray satin and lettuce-green silk. The skirt has a double bias fold of the wool and the satin. The round bodice opens over a guimpe of the

green silk. A sort of bertha is pleated on the shoulders, and revers of the wool fall back and front over the bertha. The sleeves are half long with revers of silk; the collar is also of the green silk.

Another gown for a young girl is a crepon of mousse and rose colors. The full chemisette is of rose crepe, and the corselet is covered with ecru lace drawn plainly over it. It will be seen from the cut how picturesquely the mousse ribbons are arranged



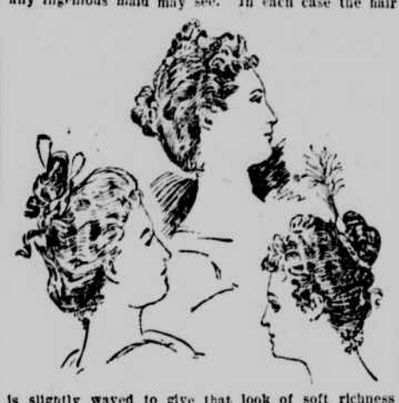
on this corselet, with their bows and long ends. The crepon sleeves are full and half-short and are met by long ecru mousquetaire gloves. The ecru straw hat is trimmed with plumes of mousse and rose and with mousse ribbon.

A FRENCH DESSERT.

There is a simple, inexpensive dessert which is a great favorite in French homes. The very simplicity of the ingredients would lead many people to believe that it cannot be good, but this is far from the case. Take say nine nice stewing apples. Core and slice them. Add the grated peel of half a lemon, two tablespoonfuls of butter and half a cup of sugar. Put the ingredients in a saucepan, add the juice of a lemon with a gill of water. Let the apples cook for about fifteen minutes over the fire. Take a three pint mould. A charlotte russe mould is best for the purpose, but a tin pail will do. Grease the mould thoroughly. Cut slices of homemade bread about the thickness of a silver dollar. Remove the crust. Fit these even slices into the mould, allowing their edges to overlap each other a little. Brush them with melted butter. Dredge them with sugar and fill the mould with the prepared apple. Cover the charlotte with slices of bread dipped in butter and dredged with sugar and bake it for three-quarters of an hour in a hot oven. Have a hot platter ready. Lay it over the top of the mould. Turn it over and lift off the mould. Serve the dessert with a little quince or apricot marmalade.

STYLES IN HAIR DRESSING.

There is a quaint grace about all these arrangements of fair locks. They are all easily copied as any ingenious maid may see. In each case the hair



is slightly waved to give that look of soft richness and abundance so desirable.

THE HOOP MANIA.

NO NEED TO WORRY ABOUT IT.

One who has carefully watched the rise and fall of fashions in the present decade is not likely to worry very much concerning the talk about crinoline. Manufacturers and modistes, both in France and America, always tax their ingenuity at the opening of each spring season to draw attention to their wares by the introduction of a few outre and startling fashions. In the autumn no such strong effort is made, because customers are generally away from town at the opening of the season. Therefore the spring has come to be the time when all manner of changes are shown, many of them merely for the sake of the show, and as a catch for the trade of the ever-watchful country girl, who does not mean to be left out in "style." These changes are usually brought out first in mid-winter by fashionable dressmakers, who show them to their customers as the "last creations," and they serve to bridge over the long wait from fall till the genuine spring styles really arrive late in March. The present crinoline fever may be safely classed as a mid-winter epidemic in dress, and it is even now subsiding. Fashionable women are already weary of widely expanded skirts, and there is no danger of their adopting any of the extreme skirts recently placed on show.

Nowhere, however, it should be noted, has there been such an expanse of skirt shown as in Grand-st. stores and other resorts of the East side belle. Here bona-fide hoopskirts are sold, for her motto in fashion is, "The woman who hesitates is lost"; and she does not hesitate to don any eccentricity in dress rather than run the risk of being "behind the style." The fashion of the hoop has been so lavishly advertised by the press that there is not a remote hamlet in the land where the hoop has not been heralded. There are no hoops sold to city customers, it is true, but orders for them are coming to every mail-order department in the city, and shops are compelled to keep them to meet this trade. It is probable that the waiter-girls at cheap seaside resorts will wear them, and many a light-headed farmer's girl will save her pennies to keep up with the latest "style." Meantime the women of the grande monde will refuse, as they have always refused, to make themselves guys at the dictates of trade. It is true that a suburban city, which has been subsisting in recent years on the winter patronage of the "greatest show on earth," has seen a chance for the revival of its old-time crinoline industries, and has promptly organized a crinoline league. But so far, we believe, this is the only society started in favor of the hoop. There are inventions innumerable, most of which will be put in the hands of smooth-tongued agents who will vend them throughout the country with gratis information on the latest French fashions. There is a hoop in market which expands and contracts with the movements of the wearer, shutting her up in its coils when she sits down and expanding when she rises. Meantime if a woman wishes to be cured of the crinoline mania she should visit one of our great Eastside openings and learn how fearfully and wonderfully a woman may be made.

SOUFFLES.

ESPECIALLY DAINTY DISHES.

A savory souffle is one made of vegetables, poultry or game, a delicate, dainty dish which is raised up to airy lightness by the use of the white of eggs, and which must be eaten the moment it is out of the oven to be in perfection. Potato souffles are especially nice, but unfortunately this term is applied to two entirely different preparations of potato, first to a fried potato, swollen by a peculiar method of treating it; and second to the regular potato souffle.

For this last preparation wash and scrub with a brush six potatoes of even, medium size. As soon as the skins are thoroughly cleaned, put them into the oven and bake them until they are thoroughly done. Cut off an end of each one and scrape out the contents without breaking the skins. Mash the potatoes until they are free from lumps. A vegetable press is very good for this purpose. When the potatoes are mashed and perfectly smooth, add a tablespoonful of butter, a teaspoonful of salt, a gill of very rich new milk or cream, boiling hot, and finally the whites of two eggs beaten to a stiff froth. Fill the potato skins with this mixture without putting on the ends, and stand them up in a quick oven to bake for about ten minutes or until they are slightly browned or swollen.

A souffle of spinach is also especially nice. Wash about two quarts of spinach. It is a little difficult to give this measure, because of the liberality of New-York greengrocers in giving out this quantity. There should be considerably over a cup of spinach when it is cooked. Cook the spinach in abundance of boiling, salted water for about twenty minutes; then drain it and plunge it into cold water. When it has become a little cold press out all the moisture and rub it through a fine sieve. Add the yolks of three eggs, a pinch of pepper, a little salt, two tablespoonfuls of whipped cream, and the whites of four eggs whipped to a stiff froth. Stir the cream and eggs in as delicately and lightly as you can, rather "folding" them in than stirring them. Fill buttered souffle dishes with the preparation and bake about fifteen minutes. Mashed parsnips make a very delicate souffle and many other vegetables may be used for this purpose.

A chicken souffle is made about as follows: Chop fine and pound to a paste a pint of the breast meat of a roasted chicken. Add half a teaspoonful of onion juice, a teaspoonful of butter, a little salt and pepper, with a cup and a half of rich chicken stock or veal stock. Cook the preparation over the fire for two or three minutes. Then add the yolks of four eggs, and let it get cold, when the whites of four eggs beaten to a stiff froth should be stirred in lightly. Pour the preparations into little individual souffle cases, and bake in a hot oven for twelve or fifteen minutes. Serve the instant they are done. It is not positively necessary to have the breast of chicken for this purpose. Any scraps left over from a roast chicken, chopped and pounded to a paste will make an equally appetizing, though not so ornamental a dish. The souffle cases ordinarily used for this purpose, are those of paper, but as they cost nearly as much and can be used but once, most people prefer the porcelain ones, which can be used an indefinite number of times and can be found in almost any porcelain shop under the name of ramekin dishes.

GENUINE HOSPITALITY.

THE TRUE HOST.

A great deal has been written about the need of young housekeepers hoarding their means, and the folly of entertaining too many guests. It is perfectly true that a great number of visitors may be a serious drain on the resources of a family of limited means. It is also equally true that those who do not entertain their friends become narrow and selfish in their ideas, and that there is nothing that tends to broaden the heart and mind so much as genuine disinterested friendship.

Sometimes a spirit of niggardliness prevents the family from receiving their friends, but more often it is a spirit of mean pride, a desire to make a more lavish display than our means will permit. There is no hospitality in a display beyond our means. And this deceives no one, least of all our friends, who are likely to be acquainted with our means, and are likely also, if sensible persons, to be embarrassed by our extravagance, rather than complimented by it. If we would be true hosts we must live true lives day by day, so that we shall not be ashamed to set a plate at our table at any time for the passing guest. We must, in the homely old phrase that has such a ring of true hospitality about it, "make our friends at home." In order to do this we need not set up a gorgeous table and deck out our house in rivalry to their own, but receive them without formality or show, but with that true hospitality of the heart which is appreciated by the genuine and true. Even if we have only a dinner of herbs to offer to our guest, if it be served in the spirit of true hospitality it will be better than a stalled ox, where pride and envy is, and with them the spirit of contention.

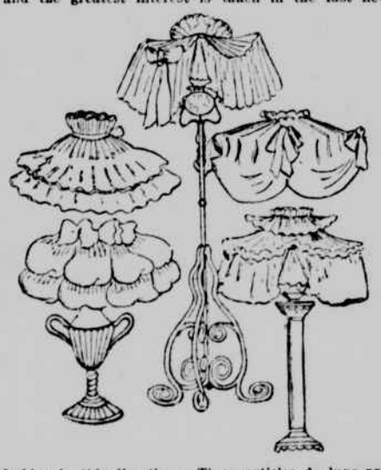
The spirit of the true host is not governed by his wealth. The truest hospitality may be found as often in the simple cottage as in the stately mansion. It has naught to do with external state. The genuine friend is always a true host, be he poor or rich. The false and pretentious woman or man is incapable of true hospitality. They may dwell in lordly halls and welcome their friends with baronial splendor, but the ring of friendship is not in their voice. They are thinking more of dazzling their guest with their own importance than of ministering to his welfare. The true hostess is forgetful of herself in the care of her guests, though she never burdens them with her care. She rather seeks to minister to their needs in so quiet a manner that they do not feel that they are the cause of extra trouble.

LAMPS AND SHADES

FASHIONABLE WOMEN ABJURE GAS.

There is no question of household aesthetics more carefully considered nowadays by the fashionable hostess than that of artificial light. The glare of gas is deemed by her to be very inharmonious with artistic and luxurious surroundings, being only appropriate, according to her ideas, for halls and offices. She taboos it entirely from her drawing-room, veils it with silk shades in the dining-room, and uses it under protest in the family bedrooms, insisting, however, upon wax candles and shaded lamps in her own room and boudoir. A chandelier is to her an abhorrence, and where her ballrooms and reception-rooms are so very large that gas is a necessity, she uses brackets made to simulate candles or dummy lamps, with gas-pipes creeping up inside, and the jet concealed by shades, or tulip-formed globes of colored or veined glass. Immense sums are spent annually by ladies of fashion in lamp-shades, and any new design that is brought over from Paris and London is guarded as rigorously from the copyist as the last new thing in gowns.

"Mrs. —— has brought out the loveliest set of shades from Paris!" is an exclamation often heard, and the greatest interest is taken in the last new



fashion in this direction. These articles de luxe are very expensive. Over on the other side a moderate-sized shade of good materials costs from $16 to $20; for cheap finery on a shade is just as objectionable as on a gown. Common lace and ribbons will spoil the effect of any shapes, while a cheap silk that is half cotton never looks well when lighted. Many ladies have become quite expert shademakers; but while it is quite possible for an amateur to copy successfully the best examples, it is by no means as easy as it looks, as it requires the greatest neatness and finish, any bungling or slipshod work becoming dreadfully apparent when subjected to the searching light of the lamp within. It is very important that each phase of the work should be thoroughly finished before the next is begun. Before beginning, therefore, with the shade, the frame should be first covered with thin silk of the same color, stitched neatly over the wire, and all ruffings, plaitings or ruchings should be made quite separate from the frame, and tacked beforehand to just the size required. In sewing on, the stitches should be very small, but as few as possible. Edges, too, should be turned in as little as possible, as otherwise they look rough when the lamp is lighted. If bows or rosettes are used, the requisite number should all be made before sewing in any one, so that they may be compared and found to be exactly alike. Although all this minutiae may seem unimportant, it is in details such as these that the great difference lies between amateur and professional work.

We give in the accompanying sketch several of the newest and most popular patterns for shades. The favorite shape just now is the pagoda, which has quite superseded the umbrella form, which used to be so popular. Its picturesque contortions are much easier to cover than the flat circle or dome. Pink is a color frequently used, on account of its clear, becoming light; but the warm shades of amber and maize are also very popular, and where not a great deal of light is needed red is a delightful color for a shade. Pale green is very harmonious with delicate hangings, but has the great disadvantage of being distinctly unbecoming. The fashion of keeping a lamp in the room in the daytime, which, by the way, is quite an American custom, complicates the question of shades not a little, for it involves not only the consideration of the harmony of the surroundings, but a bedizened lace and silk affair, which looks very well and gives a soft, pretty light at night, but which has a gaudy, meretricious appearance when subjected to the searching light of day. Certainly nothing is more ugly or in worse taste than a number of light, flimsy concoctions composed of gauze and lace piling up every corner, and making themselves obviously felt in the room, and when it is possible both lamp and shade should be banished until the time comes for lighting. Of late years, however, lamps have become component parts of the ornamentation of the house beautiful, and are frequently not only too heavy, but too intrinsically valuable to be moved hither and thither. In such cases, therefore, the shade must necessarily be adapted to the general coloring and scheme of decoration. Indeed, it would be quite possible to have day shades as well as night shades, which might solve the difficulty satisfactorily.

A HAT AND BONNET.

PRETTY THINGS FOR SPRING.

The distinctive feature of this bonnet is its odd little cape, which reminds one of the headgear of

twenty-five years ago. It is as piquant in its way as the "perky" arrangement of ribbon in front.

This round hat is as simple as any hat for the country can well be. It has "style," however, the straw being dark blue and the loops of ribbon in blue

shaded with the dull red or mauve that is so pretty with a certain shade of dark blue.

BEAUTIFUL PETTICOATS.

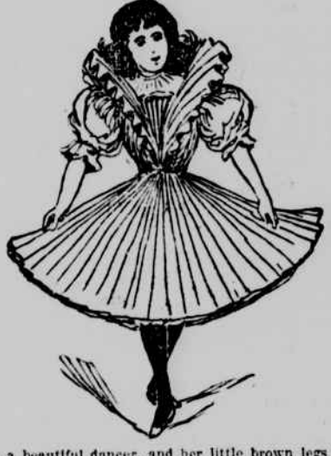
The reign of elaborate petticoats which began when the fashion for trained skirts set in shows no signs of coming to an end. Underskirts are, if possible, more frilled and fanciful than ever, and it becomes quite a matter for regret that they are not oftener "en evidence." Here are some spring novelties. The first is a sweet little garment of lavender silk striped with rose-color. It is trimmed round the bottom with black lace, above which are vandykes of broche ribbon in rose and silver. A second jupon in taffetas shows a blending of blue and gold and is flounced with wide black lace, vandyked at the heading and interlaced with pale blue ribbons, kept in place by rosettes. Another fascinating petticoat in deep black lace and cream satin striped with rose has a border of pinked-out endive ruching in rose taffetas.

Yet another one is of white ribbed silk, trimmed with festoons of pale pink satin "chicorees," beneath which is a rich design in seed pearls. A border of pink velvet and some tiny bows of pink satin ribbon complete this exquisite undergarment, which was one of those included in the trousseau of Archduchess Margaret of Austria.

MONSIEUR'S MANY SHOES.

AND MADAME'S TEA-GOWN SLIPPERS.

No greater indication of luxury can be given than the shoes of a fashionable man or woman. Where people with limited means content themselves with what is absolutely necessary in the way of footgear, fortune's favorites will buy a sufficiency of boots and slippers in a year to stock a small shop. "Whatever do you do with all those shoes?" said a newly married wife contemplating with amazement the rows of various "leathers" ranged, tier above tier, on a special set of shelves in her husband's dressing-room. "Why, wear them of course," was the answer. "I always give each pair a week's rest after wearing them. If it were not for my shoes and



my trousers my fellow would have nothing to do. I am obliged to keep a lot going to occupy him."

Just now the greatest novelty in the way of footwear for milady is "teagown slippers," which are made for that most delightful of all social functions, Lenten afternoon teas. Thereat the most picturesque and fantastic ideas are permissible, and a woman may gratify her love for color and effect without making herself conspicuous. One of the prettiest and oddest of these dainty little Cinderella affairs is the "Pompadour." The slipper, which is made of silk or velvet to match the robe, is cut very low, nearly to the point, where the sides are held together by a tiny Rhinestone buckle, the intervening space being filled with two gathered ruffles of white lace, which are shaped over strong silk foundation, flaring out at the top to follow the shape of the high instep.

Another particularly pretty shoe, which is as becoming to the robe as the robe is to it, has side pieces of heavy gold embroidery confined with black satin ribbon, the slipper itself being of black satin. A third successful example is exquisitely embroidered with seed-pearls on light-blue satin.

A CHILD'S PRETTY GOWN.

SYMPHONY IN COLOR.

At a children's birthday party recently given in upper tendom the most effective bit of coloring in the room was that of a little maid with very fluffy straw-colored hair, cut page fashion, with a smooth bang and squared at the neck. She wore a pale-green frock over a white gimp trimmed only with a very deep bertha of lace. The elbow sleeves met the tan-colored suede gloves, which were the exact shade of her tan-colored stockings and shoes. Everything was very simple, but the tinting was wonderfully in accord with the child's flaxen hair, brown eyes and wild rose color in her cheeks. She

was a beautiful dancer, and her little brown legs and short green skirts went whisking about the room in a way delightful to behold.

Another very effective little frock was called, the child's mother said, "une petite robe alice" by the dressmaker on account of the wingline ruffles, which stood out stiffly from the shoulders, and were graduated down to a point in front. It was a very pretty sight to see the little thing and her sister, who was dressed exactly like her, get up and dance a simply arranged ballet with the most absolute unconsciousness. They were told to do it, and they did it, and that was all; and there is that to be said about the physical training in vogue nowadays, it seems to make children perfectly simple, natural and unconscious.

LITTLE APPETIZERS.

THINGS HOT AND SAVORY.

At this season of the year delicate appetizers are always welcome on the supper or lunch table. A simple and easy way to prepare a little cold tongue is in a case or souffle dish. Cut the tongue in very thin slices after peeling it, and then in very small bits. Put a layer of thick tomato sauce in the bottom of the case and fill it up with bits of the tongue. Add a mere pinch of cayenne pepper, a pinch of minced parsley and also of minced chives. Put a layer of the tomato sauce also on top. Sprinkle a few fine breadcrumbs on top of each dish and bake them in a hot oven for about ten or fifteen minutes. You may mix a little mince of mushrooms in with the tongue if you wish.

A curry toast is a rather pleasant and savory toast if one likes the flavor of curry. Take eight anchovies, pound them to a paste with a good-sized tablespoonful of butter, add a little pinch of mustard, a saltspoonful of curry powder, and then four tablespoonsful more of butter. You can make half this mixture, but it is well enough to make it all, as it will keep. Spread the mixture on slices of brown toast that is not too hard, and set the toast in a hot oven for three or four minutes to become thoroughly heated through. Serve the toast on a platter surrounded by watercress dressed with vinegar and a little salt. A little roast chicken powdered to a paste may be used in place of the anchovies.

A nice sandwich for lunch parties or for the supper-table is made as follows: Mix two parts of grated Parmesan cheese thoroughly with one part of butter, add a very little mustard for flavor. Butter thin slices of bread which have been trimmed of their crust with this mixture and lay over them wafer-like slices of ham, tongue or Bologna sausage. Cover each slice of bread with a second one, spread with the cheese preparation, and serve them on a platter in a napkin with a garnish of green.

A Welsh toast is made as follows: Melt a quarter of a pound of cheese, add a tablespoonful of butter and a saltspoonful of mustard. Put in also two or three drops of Tarragon vinegar and a spoonful of sherry. Cut small croutons in heart-shape, dip them in butter and set them in an oven to become golden brown. They should be quite dry before they are buttered. Heat a spoonful of the cheese and butter mixture on each one. Put a pinch of minced chives and a dust of red pepper over them. Serve them as hot as possible. This is quite a different dish from the Welsh "rabbit," but it is a very good relish.

MORE ABOUT WATER COLORS.

THE EXTRAORDINARY DISAGREEMENTS OF ARTISTS.

The contributor of the paragraphs on amateur water-color painting printed in these columns on March 19 says:

"I am glad if with my few suggestions gathered from visits to different artists I have started a discussion as to the best methods in water-colors. No two artists seem to agree on the subject, and yet valuable hints may be obtained from all. The artist writing in The Tribune of March 26 takes exception to the plan of immersing the paper in water for several hours, claiming that thereby the size of the surface is impaired. But an artist of high repute is equally arbitrary, advising that old paper is far better than new, providing it has been kept in a dry place, on account of the absence of size used in its manufacture, which time causes to evaporate. A third artist says: 'In choosing your paper, wet it with your tongue, and you can readily tell if it has been well sized, or whether it does not absorb water, which is the main point.' An artist, in commenting on the article in last Sunday's Tribune, says: 'The advice in reference to pasting the paper on to the already mounted cartoon paper is good, but still I like my way even better. I use a canvas, mounted as for oil, in place of panels of wood, and on this I paste my wet paper, with the paste made of flour and cold water. It is quick and satisfactory.'

"'Begin,' says one artist—a landscape painter—'by passing a general tint of yellow ochre over the paper, in order to give it a yellow-white tint.' 'Beware of yellow ochre,' says another; 'it is a heavy color whose use is dangerous in water-colors! If you desire to destroy the crude white tone of your paper, pass all over it a wash of cadmium—exceedingly weak, however, as you do not wish to color the paper.'

"'Cadmium!' exclaims his neighbor, in disgust, 'why, that has a fatal tendency to turn black on exposure to the air—it becomes oxidized, and must be used sparingly! Substitute Indian yellow, or ochre, or raw sienna.'

"'Reserve the whites in your sky, which ought never to be obtained by erasing,' advises another; 'it is impossible with sponge, India rubber or bread to efface color, and have your paper equal in brilliancy that of the untouched paper. It is a bother to make the reservations—of that I am fully aware—but with a light pencil-stroke you can encircle such places, and when your picture is finished the marks can be easily rubbed out.'

"And right in the face of this another artist says: 'Nonsense! You can always get rid of any color by using a clean, wet bristle brush, and, if necessary, absorbing the moisture with a blotter. Or you can take out any spot you wish to obliterate with a wet linen rag, or by wetting the paper and using India rubber.'

"'In water-colors,' says one who surely ought to know, 'it is necessary to lead off correctly, for a correction is not possible! Better throw the sketch away and begin over again.'

"And almost before the echo of his voice has died away a friend at my elbow says: 'Remember this. You can never spoil a water-color. The more you rub out the better! It gives atmosphere!'

"The writer in Sunday's Tribune evidently has no sympathy with body colorists, and yet one advocate of the transparent school insists that transparent colors do not suit the background of a landscape. He is flatly contradicted by a teacher of art, who says: 'In rendering distances and mountains only transparent tones should be used!'

"And one who takes a middle course advises 'for faint far away distances use blue, but lest it turn to green on your yellow sky treat it to a small dose of Chinese white, though not enough to suggest body color!'

"On one point, however, all seem to agree—and that is for sky effects, distances and middle distances always paint on a wet surface. 'I always paint with my paper flat and a puddle of water on it,' exaggerates one artist, laughingly. 'And I am told that the pupils of one of our celebrated city artists protect themselves with mackintoshes before they begin work, and then hold their wet panels in their laps.'

"And now one more artist to quote, who comes in as a sort of peacemaker or comforter: 'One must not think that principles are absolute in water-colors more than in other things; all processes are good so the end be obtained, and the way in which another works is only valuable because it is his way.' An English writer, herself an artist, declares: 'To reach the summit of the hill Excellence there are many paths, and each person chooses the way which seems to him the best. It does not seem to me to matter much how you do a thing, provided you do it well!'"

EASTER EGGS.

Easter is celebrated in the Roukowina with a great deal of pomp, and the Easter eggs, even among the lower classes, are exceedingly elaborate affairs, which are meant for ornaments more than anything else. In the accompanying cut we show a dish of ornamental Easter eggs, such as are presented to guests in the Roukowina. They are made of daintily painted

wood, unscrew in the middle, and contain as a rule some pretty trinket, such as a silver thimble, a little ring, cross or brooch, and are an excuse for offering one's friends a more or less valuable Easter gift. The eggs are placed on a dish of fine porcelain or of delicately carved wood, and are imbedded in fresh moss decorated with variegated leaves.

SORBETS.

Two delightful sorbets, those ices which are so refreshing served in the course of dinner after the roast, are made of fruit. For a banana sorbet, peel six ripe bananas, rub the pulp through a sieve, add a pint of water, the juice of two lemons or of two Mediterranean oranges, and a wineglass of maraschino with a cup of sugar. Freeze this mixture for about ten or twelve minutes and serve it in little punch glasses or sorbet glasses.

For a peach sorbet with champagne, take a quart of the nicest canned peaches, rub them through a sieve, add a pint of water, a cup of sugar and the strained juice of two Mediterranean oranges. Add finally a half pint of champagne. Freeze this preparation until it is frappe, and serve it with a little slice of preserved peach which has been slightly soaked in the champagne on the top of each glass. This sorbet is particularly nice made out of fresh peaches, strawberries or grated pineapple. It should be remembered that a sorbet is not as firm as an ice-cream. It is never frozen more than ten or fifteen minutes or until it is frappe.